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ing) journey (or, course of action) (*i. e.*) that the illustrious son of Ecgðeow was willing to leave the earth ; against his will he had to take up his abode elsewhere.' [Cf. *Engl. St.* xxxix, 466.]

A convenient typographical innovation of this edition deserves especial mention. Following Bülbring's suggestion, Holthausen writes the short diphthongs as *ĕa*, *ĕo* and the long ones as *ea*, *eo* and is thus enabled to employ *ĕa* and *ĕo* for metrical dissyllables, as *nĕan*, *flĕon*. But would not the distinctions *ea*, *ĕa* (*eā*), *ĕa*; *eo*, *ĕo* (*eō*), *ĕo*, though by no means perfect, be on the whole more satisfactory? (E. g., *heard*, *brĕac*, *geāra*, *hĕan*; *eorðe*, *dĕop*, *geōmor*, *tĕon*.) Finally, attention may be called to the interesting *Urtext* of the first fifty-two lines which the editor has attempted to reconstruct.

When the second part—including the Introduction, Glossary, and Notes—is completed, students of *Beowulf* will no doubt have every reason to congratulate themselves on having at their service an up-to-date edition both scholarly and practical.²

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CORRESPONDENCE.

CHAUCER AND THE *Cléomadès*.

To the Editors of Mod. Lang. Notes.

SIRS :—In the Publications of the *Modern Language Association*, vol. 23, pp. 557–598, Mr. H. S. V. Jones has collected a large amount of folklore relating to the *Cléomadès*. In a footnote on p. 598, he advances, tho tentatively, the theory that the *Cléomadès* was one of Chaucer's models for the *Squire's Tale*. It seems to me that the weight of probability against such a view is far greater than Mr. Jones realizes.

If Chaucer had used the *Cléomadès* it is almost certain that he would have carried over into his version some passage or, at the very least, a fraze from his model. The *Cléomadès* is, according to Medieval standards, rather a brilliant poem, an acquaintance with which would almost certainly have left some unmistakable trace of itself in the

English poem. Now, I have not been able to find so much as a fraze in the *Squire's Tale* that suggests borrowing from the *Cléomadès*. If another reader has had a different experience I shall be extremely glad to hear from him. But until some reader shall point out evidence of the kind indicated, it seems to me that we shall not advance the solution of the problem by assuming the *Cléomadès* to have been a source. I have called attention to this matter on page 212 of my *Notes on Chaucer*, which Mr. Jones seems to have ignored.

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Hamlet, II, 2. 181–187.

To the Editors of Mod. Lang. Notes.

SIRS :—

“*Ham.* For if the sun breed maggots in a dead dog, being a good (god) kissing carrion—Have you a daughter?”

“*Pol.* I have, my lord.

“*Ham.* Let her not walk i' the sun : conception is a blessing ; but as your daughter may conceive,—friend, look to 't.”

Few passages in the play have caused more discussion than these lines, and the passage is still debatable. I would suggest that when Hamlet says, ‘Let her not walk i' the sun,’ he makes a play on the word *sun*, just as he had previously punned on the word, when, in response to the King's :

How is it that the clouds still hang on you ?

he replied :

Not so, my lord ; I am too much i' the sun.

(I, 2. 66–67.)

The passage would then mean : If the sun breed maggots in a dead dog, so the ardency of this *son* may have a like effect upon your daughter if you do not keep her out of the way,—a conception that would not be at all to your liking. This interpretation increases the harshness of these coarse lines, but is consistent with Hamlet's broad speeches to Ophelia in the play scene, and his bitter words to her in the scene where she acts as a decoy.

As to Hamlet's attitude toward Ophelia, critics are agreed, either that his mother's conduct had destroyed his confidence in women and consequently had turned him against Ophelia, or else that, in order to devote himself strictly to the business in hand, he wished Ophelia to be out of

² Since writing the above—a couple of years ago—Holthausen's complete edition has been reviewed by Schücking, *Engl. St.* xxxix, 94 ff., Lawrence, *J. Engl. and Gmc. Philol.* vii, 125 ff., Deutschbein, *H. Arch.* cxxi, 162 ff.

sight and out of mind. My interpretation of the passage lends itself to either of these alternatives.

The interpretation also leaves the reading of line 182 as debatable as before. If one follows the folios and quartos in reading 'good kissing carrion,' Hamlet would imply that Ophelia is commonplace, but good enough for a passing amour; if one favors the conjectured 'god kissing carrion,' the figure would imply the great disparity in their stations, he a prince, she a woman of altogether vulgar lineage. Hamlet's aristocratic notions are several times voiced in the play.

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A NOTE ON SPANISH ORTHOGRAPHY.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In the eighteenth century, Spaniards wrote *un Español, los Franceses*, referring to persons; nowadays they write *un español, los franceses*. Yet the old use of capitals is given as that of modern Spanish by a few grammars, for example, Edgren's, Knapp's and Ramsey's. Is there any need of teaching this inconsistency that has been given up by Spaniards? It evidently was an inconsistency (and is still such in French), since the logical relation of *un muchacho pobre* to *los pobres* is the same as that of *un muchacho griego (un enfant grec)* to *los griegos (les Grecs)*. In Blanco García's *Literatura española* there is a paragraph (vol. iii, p. 261) beginning "Aunque castellano de nacimiento, llegó á encariñarse M. Martínez y González con la lengua y las costumbres de Galicia." Can some French reader tell us whether *castellano* is here a substantive or an adjective, and why? Either treatment of the word seems suitable in English: *Castilian-Spanish* or *a Spaniard of Castile*.

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NOTICE OF OMISSIONS.

To the Editors of *Mod. Lang. Notes*.

SIRS:—I am asking for the privilege of printing here for the convenience of the reader some references which were carelessly omitted by me in my article, *The Source of the Fountain Story in the Ywain*, in *Modern Philology* for January, 1909. They are the following:

P. 334. The Giraldus stories were pointed out in connection with the fountain of Barenton by San Marte, *Die Arthur Sage*, 1842, p. 154.

P. 335. The Neckham story is mentioned, also in this connection, by A. C. L. Brown, *A Study in the Origins of Arthurian Romance*, *Harvard Studies and Notes*, 1903, vol. 8, p. 127, n. 1. Grimm, *Deutsche Mythologie*, 1878, vol. 1, p. 496, and San Marte, *op. cit.*, p. 154, note the Gervaise story.

P. 338, n. 2. For the Lucan reference see H. de Villemarqué, *Les Romans de la Table Ronde*, Paris, 1861, p. 231, n. xii. Grimm, *op. cit.*, vol. 1, p. 496, quotes Gregory of Tours to the same purpose. See here also J. G. Keysler, *Antiquitates Selectæ Septentrionales et Celticæ*, Hanover, 1720.

P. 338, n. 3. The G. le Breton parallel is quoted by Villemarqué, *op. cit.*, p. 232.

P. 339. The *Usements et Coustumes* manuscript is quoted by Villemarqué, *op. cit.*, p. 254. See also Souvestre, *Les Derniers Bretons*, Paris, 1866, vol. 1, p. 112, n. The "Ris donc" tale is given by Villemarqué, *op. cit.*, p. 255, quoted by Grimm, *op. cit.*, vol. 1, p. 495, n. 1. The Llanaelhaian custom is described in S. Baring-Gould, *A Book of North Wales*, p. 110. The Snowdon tradition has been repeatedly cited in connection with the Barenton fountain. San Marte points out the parallel, *op. cit.*, p. 155. See also the references given in J. Rhys, *The Hibbert Lectures*, 1886, p. 185, n.

P. 340. For the story of Diarmait, see J. Rhys, *op. cit.*, pp. 181–91.

The greater part of these references have already been pointed out by A. C. L. Brown in his note on the Barenton legend cited above.

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BRIEF MENTION.

JAMES VILA BLAKE'S POEMS.

By publishing a little volume of selections from the poems of James Vila Blake, the editor, Miss Amelia Hughes, hopes to obtain a wider audience for a poet too little known. The selections are certainly striking and impressive; full of poetic thought and feeling, often very happily and forcefully expressed. The technique also is admirable. Mr. Blake's handling of rhythms is free, often to an unusual degree; but it is always controlled by a fine ear, and never becomes harsh, nor seems careless. Those who wish to find in poetry not merely recreative fancies, but food for deep thought, will appreciate the work of Mr. Blake.